

ANEXO 4:

COMUNICAÇÃO⁴ – outubro/2016
Performance analysis: A bridge between theory and interpretation
Bilateral International Conference Portugal/Italy
Fundação Eng. António de Almeida e Casa da Música - Porto Portugal

The body as a transitory space of relationships

DIGITAL SOCK: study and development of a digital musical instrument and its interactive nature

Slavisa Lamounier & Paulo Ferreira-Lopes
Portuguese Catholic University - EA
CITAR - Porto

Inserted in the context of our research on the development of a digital musical instrument called Digital Sock, this document records the results of the first phase of the project, which refers to the analysis of the movement. We explored the genesis of expressive gesture and the body as a transitory space of relationships.

Our project is divided into four main phases - analysis of expressive gesture (stage 01), construction of the prototype instrument (phase 02); analysis of musical gesture (stage 03) and analysis of interactional cycle (stage 04). The aim is to investigate the interactive nature of the instrument prototype, which main characteristic is the sound control, performed by the movement of the feet.

The first phase aimed to explore the body movements without sound intention and it is based on the hypothesis body present as transitory space of relationships. This concept is based on Martin-Barbero (1997), Silverstone (2002) and Orozco Gomes (1993) with regard to the mediation - processing space where interactions happens. The starting point for this study were attitudes - inner, psychological and dialogical - established by analyzing the scenic movement (Laban, 1978 and Godard, 1995). Similarly, we base our hypothesis on the theory Corpomídia (Katz and Greiner, 2006), based on the idea that "everybody is your own media" and the study of Fabiana Britto (2006) about the interactive relationship system (Britto, 2006).

⁴ <https://performanceanalysiscesem2016.files.wordpress.com/2016/09/bicpi-desdobavel-1.pdf>

This first phase has as methodology:

[1] to capture the gestures performed on motion capture laboratory (Motion Capture) School of Arts (Portuguese Catholic University), attended by a group of thirteen volunteers, men and women of different ages, and divided professionally in the following way: four musicians, five dancers and four with different activities;

[2] to analyze the movements by means of biomechanical analysis (data interpretation), and psychological analysis (discourse analysis of the reporting experience).

The crossing of the data produced during the biomechanical and psychological analysis with attitudes - inner, psychological and dialogical - established by analyzing the scenic movement (Laban, 1978 and Godard, 1995), led us to conclude that:

- a) The formation of expressive gesture is conditioned by the experiments made by each individual, as well as the physical and psychological aspects of the structure.
- b) The interaction between the body and its surroundings changes according to the different attitudes or decisions, as far as culture, politics and social rules are concerned.
- c) The transformations happen at different levels of sign formation. They are influenced by the space and, at the same time, interfere in the spatial organization in which they are inserted. This process is cyclical, individual and permanent.

In the second phase of the research, we focused our attention on the study and development of digital musical instrument: implementation of the user interface, mapping strategies for sound generation and sound control models.

The next step after completion of the prototype instrument are:

I. Analysis of Musical gesture - the second phase of collection and data analysis Motion Capture. The focus will be on understanding and analysis of musical gesture and reflection on the body as transformations of space for the relational processes.

II. Analysis of interactional cycle during artistic performances, pedagogical and / or physical therapy, and the expressive gesture and the musical gesture as an object of study for understanding the body intentionality in transience processes of relations.

Keywords: Movement Analysis; Interactivity; Digital Musical Instrument (DMI)

References:

1. Godard. H. (1995) Gesto e Percepção. In: La danse au XXe siècle, de Marcelle Michel e Isabelle Ginot (Paris: Bordas, 1995). Tradução:
2. Laban, R. (1978) Domínio do Movimento. São Paulo: Summus Editorial. Pdf
3. Martín-Barbero, J. (1997) Dos meios às mediações. Rio de Janeiro: UFRJ.